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MENT OF ART FOR THE PEOPLE.

E. H. TRAFTON, PUBLISHER AND PROPRIETOR,
115 Madison Street, Chicago.

* Brief articles, carefully prepared, that say something upon topics that come within the province of THE ART REVIEW, will be welcome from any source, and, when printed, the writers will be liberally remunerated. Suggestions and inquiries, that afford opportunities for investigation and thought, and practical ideas that may assist in the work of developing and cultivating the public taste, are especially desirable.
* A copy of THE ART REVIEW will be sent regularly to any College, Seminary, or other institution of learning, and to any public library or reading room, free of expense, on application.
* Rejected manuscripts will be returned to the writer, if necessary stamps are provided for that purpose.
* All communications will receive prompt attention.

CHICAGO, APRIL, 1870.

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TWENTY THOUSAND copies of the first number of THE ART REVIEW are sent out, reaching every State and Territory. It will cost you only ONE DOLLAR to receive it for a year. The Publisher wishes one live agent in every town in the United States, to whom the most liberal cash commissions will be paid. Every one can secure a beautiful picture FREE for obtaining a small club of subscribers. See Premium List on second page of the cover.

THE ART REVIEW goes out to win its own way. It, in some good degree, indicates what work it desires and designs to accomplish. Its table of contents very fairly combines the pleasing, the practical and the progressive, in a large range of matters pertaining to Art. "The Flower-Angel," a very simple and very sweet little bit of poetry, will awaken answering memories in many hearts; "Picture Lessons" is full of valuable suggestions to those who desire to "make home beautiful"; "The Artist-Summer" is sparkling, fresh, and original—a poem full of beauty, in form of prose, by our favorite poet-painter; "Music in the Family" ably treats of the growing interest in this depart-

ment; the corps of Editorial contributors has furnished live articles upon the present status of art, in several of the larger cities; the criticism upon Diffenbach's pictures, by Mr. George B. Carpenter, is worthy the careful reading it will receive; the correspondents have told us what our friends, the artists, are doing; while Mr. Gookins' picture-poem, on the third page, and poem-picture on the fifth page, are gems in their way.

Among other good things in type, that were crowded out, and which will keep until next time, is a paper by Dr. E. O. Haven; a practical, common-sense article on "Church Architecture," by Rev. C. G. Trusdell; and a valuable communication from Prof. Sewell, of Bowdoin college, concerning the interesting collection of paintings in possession of that institution. In addition to these, the table of contents for July will be varied and attractive, while its pictorial department will be particularly rich.

Among articles already in hand, or engaged, which will appear in the next or succeeding numbers, is a poem by Mrs. Emily Huntington Miller; a paper by Dr. Hoyt, concerning the Wisconsin Academy of Science, Arts, and Letters; a sketch of the Musical Head-Center of Chicago—Hans Balatka, by Mr. Upton, of the Tribune; an article connected with the growth of literature in the west, by Mr. Runnion, of the Times; "Art in Chicago," a series by "Rollo Rambler"; Chromo-lithography in the West; "Hints about Drawing," for the children, by Mr. Reed, author of the Little Corporal's famous drawing book; a paper on the cultivation of musical taste, by Dudley Buck; and a variety of articles showing the progress of art in the academies and associations, with the current art news of all the cities; while its business department will contain a review of the picture trade in America, and other matters of interest and value to art publishers and dealers.

THE CHICAGO ACADEMY OF DESIGN is keeping up with the spirit of our city and time. Though it is always difficult for artists, who love the quiet mood, and are reflective rather than bustling, to keep up to their proper work, the elan and business invention necessary to make a modern school of art successful, there is still a few among the eighty members of the Academy, who are progressive. And the efforts of these, combined with the favor of its many friends without, we are glad to learn will soon give a habitation and true home to the Association, wherein exhibitions and receptions will delight the public, and schools supplied with every practical advantage for advancing those seeking knowledge of art.

A desirable piece of ground, finely located on Wabash avenue, between Jackson and Van Buren streets, has been secured by the Academy, and will soon be occupied by a commodious and handsome building. Plans are now being discussed, and will soon be decided upon, as it is the desire of those who have the good of the institution at heart, that its real effective vigor may be no longer impaired by being crowded into space scarce-

ly larger than needful for a single studio. We hope to give, in our next number, a detailed description of the plans adopted, and a more complete publication of the views and hopes and prospects of a Society so admirable in its intent, and one destined, as we believe, to be an enduring honor to our citizens who foster and further its efforts.

WHILE NEW YORK, an acknowledged art-center of the United States, seems comparatively asleep in the matter of advancing Art, her sister city of Brooklyn bids fair to outstrip her in this work.

The National Academy of Design, in the former city, through bad or apathetic management had, recently, but eleven pupils in its Art school, while the newly reconstructed, and but recently moribund Academy of Design in Brooklyn, invigorated by well-directed effort, and supplied with the sinews of first-class instruction from the resident artists,—who teach gratuitously,—and of funds from wealthy art-lovers, is rapidly rising in importance and power, and now numbers in its school over one hundred scholars, while many more are registered for admission as soon as there shall be room for them. At present, but two classes, both large ones, have been established—the elementary and the antique—these occupying three nights of each week. The elementary school is a novel feature in an institution of this sort, as the practice heretofore has been to receive only such persons as had already acquired an elementary knowledge elsewhere. It is contemplated by the directors to shortly establish a life school, which shall occupy the remaining nights of the week, and also to form a day school for those who cannot attend at night. The pupils are of the highest class, a large majority coming from the wealthy families on "the heights;" but the attendance is by no means confined to this favored class, for worthy young persons possessing more talent than means, avail themselves of the advantages afforded.

The present encouraging condition of affairs is one long sought, and earnestly struggled for by the artists of Brooklyn, and has only been accomplished by patient, faithful, unremitting labor on their part, aided by men of means and lovers of art in the city. In seasons when art was exceedingly dull, and barely yielded its votaries a scant support, the self-sacrificing artists gave freely of their time, labor and money even, to keep alive in their city some such institution, hiring rooms, purchasing casts, and other art material, and instituting courses of lectures bearing upon art. Their labors were rewarded with some degree of success, though far less than was deserved. There had been formed by the artists, unaided, an "Academy of Design," and in its behalf the labors referred to were made. But they soon became deeply involved in debt, for they paid out money, and received none in return; aiming rather to advance the interests of art than their own. Ole Bull nobly came to their rescue, and by the sweet witchery of his violin soon charmed away the Demon Debt, leaving a surplus of about \$200 in the treas-

ury. Previous to the establishment of the "Academy," there had been formed the "Art Association," composed of artists and of wealthy non-professionals, who were liberal patrons of art. This association had grown wealthy, having in its treasury about \$60,000. It held brilliant receptions, where the people congregated to cultivate their aesthetics, and the artists prospered, being thus placed prominently before the public through their works. But this did not satisfy them; they felt called upon to make higher efforts for the advancement of art. The professional members of the association finally dropped out, one by one, leaving it confined almost entirely to its non-professional membership. The establishment of the present Academy was the result. After getting out of debt, a quiescent state followed, and not until the season was well advanced was its labors resumed, partly owing to lack of sufficient funds, and partly to some pending negotiations with the other art body. The Art Association, seeing that its artist members were falling off, and desiring to retain them, and also to establish a permanent art institution in their city, took steps by which a sort of "fusion" was effected, and the wealthy association placed at the disposal of the Academy a fine suite of rooms, neatly fitted up, in a central location, and the artists supplied material and labor with the present existing results.

And now Brooklyn seems likely, at last, to claim, and worthily maintain, her proper place in the art world, in possession of a permanent and thoroughly progressive Art Institution, through this union of talent and wealth.

The two bodies will, doubtless, permanently unite, and form one grand, effective whole. The Art Association has already purchased valuable lots on Montague street, next to the Academy of Music, an excellent, central location, as the city at present stands, and contemplate, during the coming spring, to commence erecting an art building at a cost of one hundred thousand dollars or more. It will be furnished with ample school rooms, a commodious gallery for the exhibition and preservation of works by the best American and foreign artists; and probably, also, with a number of studios, more conveniently arranged and artistically constructed than are most studios intended for rent or sale.

ART IN ST. LOUIS labors under serious disadvantages which we are hoping to see removed at no distant day. There is no convenient and suitable gallery for the exhibition of works of art, such as Crosby's Opera House affords. The result is that nearly all of the best pictures—there is no sculpture in the city now—go direct from the studio to the residence of the patron, and the public has no opportunity of seeing them. While it does not follow as an invariable result that the artists lack patronage, there can be no doubt that they fail to win that regard and

reputation which is the highest reward of art, and the best incentive to excellence. There are, a few picture-frame shops where pictures, for lack of better opportunity, are placed on exhibition. One of these, Pettis & Leathe's, has a small room with an excellent sky-light, in which subjects are shown to advantage, but it is not of easy access to the public.

As may be surmised, the artists are not content with this state of things, and there are frequent discussions and plans proposed for a suitable gallery, that shall be continually open to the public. In the meantime, some parties are speaking of an exhibition in the best hall that can be procured of such pictures and sculptures as private individuals may be willing to contribute. It is thought that if proper effort is made by responsible parties, that nearly all the valuable works of art in the city can be had for two or three weeks. Late comers to St. Louis would be surprised at the large number of fine works in private residences, now known only to a small circle of the friends of the owners. Such an exhibition would have its highest



BEARD'S LITTLE RED RIDING-HOOD.

value in exciting an interest for art that might be successfully used to secure the organization of a vigorous Art Association.

"MORNING PRAYER" is the title of a beautiful new Chromo, after the original by John Phillips. It is a study from life, representing a little girl kneeling before a window, and through the rich curtains there falls upon her golden head a halo of warm sunshine, producing an indescribably sweet effect. The work cannot be too highly commended for its eminently lovable qualities. Simple in design and pure in sentiment, it soon fills a place in the affections, growing more and more attractive, until it becomes like a very member of the household. Mrs. Miller, of the *Little Corporal*, who says so many charming things, says of it: "Morning Prayer" hardly needs to be accompanied by its title. The tender beauty of the lovely little face suggests irresistibly the recollection of the child who said 'Good Morning to God.'"

LET there be sunshine in the family, for this is as essential to soul-growth as to the life of birds and flowers. Let there be warm sunshine in the living room; from the outside sun if possible; always and ever the sunshine of smiles.

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Dr. Patton, editor of *The Advance*, in an editorial article, among other things, says:

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